Theatre Notebook

1945–1971

AN INDEX TO VOLUMES 1–25

Compiled by

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The Society for Theatre Research

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Preface

The first issue of *Theatre Notebook* was published in October 1945. It was edited by Sybil Rosenfeld and Richard Southern, and was published by Ifan Kyrle Fletcher from an address in Wimbledon.

The first editorial opened with these words: "A Time and a Theme have rarely gone better together than the Present and the British Theatre." They were brave words, for Britain was barely emerging from six years of war; fighting had ceased only two months previously; and the enterprise must have been put in hand while the war was still in progress. But they were prophetic words, for the immediate post-war years witnessed a keen interest, not just in the drama but in all the aspects of the staging of plays, and in this interest historical precedents and parallels were eagerly investigated and debated.

The first editors, and many of the early contributors, were amateurs in theatre history, in the sense that they studied it purely out of personal enthusiasm and not in any way in connection with their academic careers. This is a spirit that has continued to animate the journal, though it has seen, and welcomed, and perhaps inspired, the introduction of theatre studies into a number of British universities, polytechnics and training colleges, and has been proud to print many important articles from academics in theatre history from America and Australia.

From that first modest, eight-page issue in 1945 there has sprung the foundation of the Society for Theatre Research, the American sister society, the International Federation for Theatre Research with its own journal, the Council for Theatre Preservation with its own independent development, and a host of activities across Britain and the world. And the journal itself, grown enormously in size and reputation, is now in its thirty-second year. This Index to its first twenty-five volumes will indicate the ground that it has covered. We may, indeed, look back on this achievement with some sense of pride.

The compilation of this Index has been no automatic conflation of the annual indexes, but an entirely new work, involving extreme tenacity of purpose and consistency of judgment, and – as always with the Society's publications – a labour of love. We are enormously indebted to Olive Youngs for undertaking this mammoth task.

GEORGE SPEAIGHT
General Editor of Publications
The Society for Theatre Research

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Introduction

This general index of the first twenty-five volumes of *Theatre Notebook* has been compiled independently of those published in parts. A measure of selection has been attempted : passing references to persons, plays and theatres have been omitted, and also rather fuller ones to foreign persons or places, when unrelated to the British theatre; bulletins of the Society for Theatre Research are not indexed, except for items of general and continuing relevance, such as collected theatrical material, and reports on theatre preservation; the contents of a few articles are unindexed completely, or in certain categories, and these are listed at the end of this introduction. It is hoped that users will find neither inclusions nor omissions unduly arbitrary.

Supplements 1 and 2 are reprints of 'An Index to W. J. Lawrence : A Handlist' and 'Checklist of Scene Painters – Index to Entertainments'. These indexes, originally circulated with the relevant volumes, are of particular and restricted reference, and their entries in general are not repeated elsewhere; in the case of the Checklist of Scene Painters, however, entertainment references with descriptions of interesting scenery are also included in the general index.

EXPLANATORY NOTES ON ORDER AND ARRANGEMENT, ETC

Articles; book reviews; titles of books reviewed:

these are entered under author, chronologically in each category, placed in the order indicated above.

Plays and other entertainments:

these are placed alphabetically by the first significant word of the title. Normally sub-titles are not included, nor authors, except to distinguish between two works of the same name. Plays and allied forms are not labelled, but ballets, masques, operas, pantomimes, drolls, turn-ups and some others are so distinguished. (*see* Abbreviations (1))

Theatres, Music Halls, etc:

those in London appear under their names; all other public theatres, in Britain and abroad, under their towns; private theatres under their names and/or those of their owners. References to theatres with a series of names are gathered under the latest or the one that figures most prominently in the Notebook, with cross references from other names, and sub-entries when appropriate. The term 'current' (or 'currently')

used in some entries indicates references contemporary with the run of volumes involved.

Persons:
they are normally entered under surname and Christian name or initials, without further titles, except for hereditary peers generally so identified. Wives of actors are included with their husbands, unless they are mentioned independently as actresses, when they are entered separately, with cross references from or to other names (married or single).

Illustrations:
their presence is indicated by *pl.* or *pls* following relevant page references; when they are not linked with the text, their position is indicated thus : **13** *opp.* 95, *pl.* or **21** *after* 170, *pls*

Cross references:
to save space the second element is recorded as briefly as is compatible with direction to the appropriate entry.

Homonyms:
these are entered according to the following order – place; person; theatre in London; play or other text.

loc.
this sub-heading, usually placed towards the end of an entry, indicates collections, museums, etc in which theatrical material is located.

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Abbreviations

(1) *of entertainments*

B.	Ballet
B.-P.	Ballet-Pantomime
Ent.	Entertainment
F. Jig	Farce Jig
Juv.D.	Juvenile Drama
M.	Masque
Mono-D.	Monodrama
O., Os	Opera, Operas (including Burletta, Operetta, etc)
Orat.	Oratorio
P., Ps	Pantomime, Pantomimes
Past.	Pastoral
Pupp. pl.	Puppet play
Ser.	Serenata

(2) *miscellaneous*

actor(s)	one or more actors (of the same name)
bro.	brother
c.(*circa*)	*about*
C.G.	Covent Garden Theatre or Opera House
corr.	*correction*
d.	daughter
D.L.	Drury Lane Theatre
ed.	edition, editor
fl.	*flourished*
loc.	*location* (see Introduction)
m.	*married*
M. Hall	Music Hall
M.N.D.	*A Midsummer Night's Dream*
ms., mss	manuscript, manuscripts
n., nn	note, notes
opp.	*opposite*
perf., perfs	performance, performances
pl.	play
pl., pls	*plate, plates*
props	properties, stage
ps.	*pseudonym*
q.v.(*quod vide*)	*see under that heading*
R. and J.	*Romeo and Juliet*

ref.	reference
Rest.	Restoration
th, ths, th(s)	theatre, theatres, one or more theatres
16c., etc	sixteenth century, etc

(3) *N.B. also*

\+ between page, or volume and page references indicates a close connection between them, the later often modifying the earlier

? *preceding* a reference indicates an editorial query
following a reference indicates a query in the text

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